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We will talk this evening about diagrams. And you must understand why I think it is worthwhile to do it; because diagrams can be very helpful, but you also must know that it can be quite deleterious. Because in the primary place, of course, diagrams are for your intellect in order to get some kind of understanding what is the relation that exists regarding work. So, when you want to refer to a diagram and, particularly, when you want to take it down now, you have to do it sparingly. Do not sit and think and mediatet too long about a diagram because a diagram is a symbol of something that represents work. So, unless you know work, the diagrams will not help you. And you can sit there for hours and hours tryong to think about it and it really will not help you very much. Orage, at the time when he was (??), I remember one afternoon when I was with him and he gave me the Enneagram. And I asked him about it. And he said: go and sit down and look at it. Well, of course, I did look at it, for quite some time. And I had all kind of ideas which, of course, were not right. I think we have to start with the idea of work first. Thar has to be clear in ones mind. Because it is necessary to have an idea of what work consists of mentally. If it is not clear what is meant by work on oneself, then one really does not know anything about the possible application of work, and, also, even when you see a diagram it cannot have a particular meaning regarding work. A diagram must remind you of work. And work, as you all know, means that I try to be awake to myself and my actions. So that even when I try to think about a diagram, I always should have that in the back of my mind: What is the

reason that I am interested in a diagram or what is the symbolic meaning of a diagram, in order to understand for myself what is the possible progress of work within one. So, coming down to that, everything that I will try to talk about tonite has a background of work on oneself and the possible evolution of man. We are trying, by means of certain symbols of a black board, to establish the fact of that man is and also what he might become and the relation of man in relation to the possibilities that exist for him according to certain laws. And the laws expressed in the form of that kind of diagram which has then, in its expression, a relationship of certain laws which govern the possible evolution and his own development as far as such a person works on himself. So, if you forget this, if you forget all the time that it is not a question of thinking ot feeling about a diagram, but that what is really required is that you are in a certain condition for yourself of wishing to work on yourself. That is, to try to wake up to yourself and to try to conform to the requirements of what is meant by work. That is, to become aware of onself; to see oneself as one is, to see oneself impartially and also to try to understand what is meant by seeing oneself at the moment when this particular form of behavior or manifestation takes place. And if you forget this, also the diagram will not have any particular meaning. So, do noy lose yourself in that. At the same time, it is necessary to talk about it every once in a while. And, even if it may be a little thoeretical, you have to let it go at that because the mind also is a very great requirement for oneself. And, even the mind with its limited possibility is capable of understanding some part of these diagrams. And perhaps, by working, it may be possible that thw midn will develop in

certain directions so that we can really contain, in the mind, a little bit more than what we xxx at the present time can put into it. The main reason is, as you know, that the mind is filled with a great deal of extraneous material which is of very little use regarding work on oneself. It may be of some use reagrding ordinary lige but we do not need too much of rodinary life when we are trying to evolve. Certain fundamental principle of living together and relationshups that we have are already quite sufficient for any kind of a human being who would like to evolve, if he wishes, towards something of a different kind of being which, at the present time, he does not possess. So therefore, when I speak about having a diagram representing man, it is a cery simple thing. Do not think for one moment that a diagram can cover all the laws. There ar eertain diagrams that are applicable to a certain law and other diagrams to other laws. You can not mkae one universal diagram which applies to all the conditions of life and all the possibilities of evolution. It just doesn't exist. So, you must keep this in mind when we talk about three different kind of diagrams. One is man as he might become. It is first. The second one is the relationwhip of the three different bodies in the possible development of man. And the third is the rules, you might say, which govern these different forms of laws: maaning by that the Law of Seven and the Law of Three as represented by the Enneagram. Now, I will try to link them up as much as I possbly can so that one is closely related to the other. But, when you try to interpret it, when you try to think about it, and then use certain formualtions whuch you think ought to apply to an Enneagram, you may be quite off. For instance,

the difficulties about the fa in the Law of Octaves: where exactly is the Fa and what the meaning is of it. Where the other octaves eneter, either at fa or at Mi. Where the completion of an octave is and what it represents in Si Do. What the relationship is between the three octaves as we know them; in the first place as a food diagram and in the second place as a possibility of development of bodies: physical body, emotional body and intellectual body. And then the relationships in the Enneagram as represetning the confition of man in accordance with Law Of Seven and with the Law of Three, combined in a circel. It is different from parallel lines. The possibility as represented in the Enneagram of evolution of man and what ought to be done for the fulfillment of bringing out or taking out or enabling him to grow from what he is at the present time to what he would like to become. It is very difficult to make the connection between the Enneagram and the three forms of food or the three possibilities of the development of bodies. So you will want to keep that in mind: that we cannot immediately apply to these things or simply superimpose them on each other, because it does not work that way.

Now, we talk about man as a central figure in the universe. It is the only thing we have. It is the only thing we might know something about. This represents man. Ouspensky divides it into three stories which, of course, for the sake of argument, is quite alright. This is the upper story: Intellect, the emotions and the physical, althoug it is not entirely right beacause the totality of man is really his physical structure. But it does not help you very much when I say that

food enters into one particular part and then goes down, and then finds carbon and then enters again as oxygen and then goes back, and so forth. It doesn't really help you to understand what is man as he, at the present time, is. He is a three story, six part man. He starts to develop in this corner. That is, the lower physical center. It is probably comparable to a place at the base of the spinal column. It may be connected with the umbilical cord. I am not quite sure about that because we know that the umbilical cord in in front and this is definitely the back of the spine. And it is a very striking point for man because when it was considered to implant the organ Kundabuffer, it was implaneted there. Meaning by that, that from that point on, the possibility of development in the body of man can take place. The fist possibility of development is here, being the Do of man as he is developed to this place which is his emotional center. This is the front of man. He is lokking out that way. This is the back. This is his forehead, the front of his forehead, formulatroy apparatus. The development goes on here with the Do Re Mi as the first triad of an pctave which octave in totality can represent man as he is. At this point, it is still problematical in the development that emotional center is before intellectual center. But schematically, it is quite alright to indicate it this way and to call it Do Re Mi, since Do Re Mi really belongs together as one unit. The difficulty now is reaching this point as far as the octave us concerned; that at this point, it will have a tendancy to run back again to Do . And something here has to enter into a certain form which will help this to overbridge this particualr step. This is called the Fa bridge. It is quite definitely a note in the development and

and should not be forgotton that Fa is not a note. It belongs to the octave as a whole. From Fa, crossing the bridge, by means of the entrance of air which enters here. A little later, I will put the numbers as far as the hydrogens are concerned , in it. Fa starts at this point, by means of air overbridging this particular difficulty of one and a half notes in the octave, going to the back of the brain. That, in the development, is comparable to Sol. From the back of the head, it goes to the emotional part which is that, which is really a heart vibration, which is La. And then it goes to the front and forms sex organs whicg is the Si with the possibility of becoming Do again in accordance with this line here which connecets with the next possibility of creation, based on this, starting again at this point. So, the development of man is Do Re Mi, Fa, Sol La Si, Do. The other Do being one point here since this has to be considered as one center. Hydrogen, in the form of numbers, I think starts with 384. No, 786 and then 384, 192, 96, 48, 24 and 12. Alright. This is man as he is at the present time. Now, if we look at man in relatuon ti ither forms of life in accordance with the cosmic scale, the pattern is exactly the same, so that the next development is, you might call it, larger. But it is principally, the exact same kind of configuaration. This would be planetary level. Another larger one would be solar level and the next one after that is sun and this is all suns, aI wish I could put it down on the board but you can imagine it. From a very small one and then into a very large one out here, Milky Way, all Milky Ways and the totality of all that w uld be Absolute. And then we could go down the scale to moom . That is a little special kind of

an arrangement beacuse the moon belongs to the Earth and it is not really, as such, part of the Universe, alto, for us, it is. And there may be on the other side of the moom a very small one, a little Anolious which appears there, But it is also based pn the same idea. Now, if you see man as the possibility of development to the next in scale, the picture becomes a little different. Becausr that what man is, is partly developed and partly undeveloped. I will draw it here now. The scheme is the same but what is develpped is his physical center and his emptional center and his intellectual center. That is actuality. This now is potential and that is why I draw this kind of a line. He has to grow into this, totally, in order to become complete man. Now, how does that link up with the next one in scale? Let's say it is here. This one wishes to become that. It means that that what is potential in man becomes actual here. That is, this s ill has a possibility of further evolution to the nexy one and this would be the scheme of man as he is developed with his higher intellectual and higher emotional and higher sex centers. But this is the representation of the actuality of the next level of being. How now, does this one relate to this? You can say it is a body. You can also say that it connecetd by means of the note Fa. So now, if I extend this line and I draw on top of it this figure, what I now try to do is to make this here into this change. You see, it belongs together but it is just the reverse. It means that that what is here should become negated regzrding the positive value of the next in step. So, if you try to figure this turning along this line and turning over here. These points then become these points and that moves up. This is the relationship of one step of being to another step of being. I hope you understznd that.

This, in turn, is in exacrly the same ~~xxxxxx~~ condition os this one. It has this actual. It has this potential. So, the next level, planetaery, again has to work on itself by means of certain exercise or by means of certain influences, in order to develop this body and make this complete. When it is complete, it can go to the next in line whish is the solar system, again by turning over and then the solar system is again under the same ~~xxxx~~ obligation to devlop itself into the same kind of figure as we have here. Alright, is that clear? So far so good. Now, the ques ion of how does man grow.

QUESTION: (Elliot Nelson) Why is it necessary to turn?

ANSWER: This is a question of negation. You see, we see things upside down. That is, we do not see rrality. In order to make ~~xxxx~~ relaity, I have to look at myself as if I see that what is now real in me, as unteal. I make it real by turning it.

QUESTION: And th e other levels have that same characteristic?

ANSWER: The same. The same way. The growth of man is the growth of the universe. The laws that apply to him, apply to everything in the universe at different levels.

Now comes a very interesting diagram which is the representation of three bodies. Sometimes it is a representation of a food scale with three forms of food. But we will not talk about that. It is more interesting to try to discover how the bodies are related to each other and in what way one octave, one possibility of bodies, effects another and the growth of another one. This represents physical body, emotional body and intellectual body. This particular line is the line which divides consciousness from unconsciousness. It is a very important sepearation. It means tha any point on this line belongs to this and it belongs to this, to both. That is, anything on this

line can turn one direction down and in the direction up. Physical body starts at Do. It is develped, as you have seen in the other diagram, according to Do Re Mi and reaches th point Fa which I have called the bridge. We say that at Fa, something is necessary to help it to overcomes this particular note. Let me say, first, something about an octave. This is the Law of Heptaparaparshinkokh and also Triamonia before it was made dependant on any other outside octaves for further devlopment. What took place at that time, was a shift of this Sol half a note over this way, and this also half a note and this half a note so that the result became one and a half notes here and half a note here. I do not want to go in detail why that was done. You can read about it i Purgatory. But it meant that there was an added difficulty in overbridging with the intial energy comign from there, overbridging this and actually getting to Sol. And also a difficulty because of the tension that is increased here. Thsi extending it; this compressing it. The tension here and the tension that is here requires these two particular shocks. One is a shock from the outside. Thsi is the shock that has to do with an inside formation, in order to come to the completeion of an octave in Si Do. Now, the entrance of what is called the air octave. I say it enters at Fa. If you do not so that, you get into a lot of trouble. In some of the diagrams, it is indicated as if it goes to Mi. But Mi does not make then, with its own Fa here on this line, the equivalent or to be at the same level as Si Do in the development here. And, in relaity, one can consider this entarnce of air at the moment when Mi and Fa touch each other. Therefore, I use this point, and the development from here would be Sol. La and Si Do also at this point is

closely related to Do. Ot is not Do, but it is the possibility of its reaching Do as soon as there is en ugh energy available either for the completion of this or with ener y that can be supplied form the right side, from here on. The air octave starts also at its own Do and runs ti M. Do Re Mi up to its Fa and stops. The intellectual body strijes Fa. That is all man is: This triad. Now man actually could become potentially this. Elliot, you will be interested that agin, on order to make this point to this point, one has to fold it over and again fold it the other way. This is the double take, as it were. The minus times minus which then becomes plus. If you start to think about it, you will again undertsnand why it is necessary to negate again the negation. But I don't want to discuss that now. In any event, you can see that if this is man actually, this is his potnentiality. That is, if this can exist and, at the same time, this exists still in a certain form, the toatlity of man becomes this. And these are his three bodies. Now, look at it from another standpoint. This is taking man, as it were, apart. In relaity, man should be like this. Here is man as he is. This continuation on the same scale, in the same direction, whpuld be intelle ctau; body. This is physical and the connection between the tow is air, emotio al body. This is really the condition of man. I take it apart in order to show how it is related with each other. Now, I have mentioned a few times, that the question of work has to do with striking this Do and making the impressons which are received here in an intellectaul way, that is, first as an intellectual impression, to be made conscious. As a result of this, three different things take place, at this point and at this point and at this point. What takes place here is

that an impression which has benn made conscious has its possible development of its own Do Re Mi and will stop at its Fa. It will have the possbility of, along this line of consciousness, to flow over here, help the emotional body whoch only exists as far as Do Re Mi overbridge its own Fa into its Sol La Si. The third effect of this impression being made conscious, can effect Si Do of the physical octave. It simply means that the amount of energy that is supplied to this octave of the physical bodt, takes place in Si Do, and has as a result a lessening of the tightness between the two. Or, to say it other words, it produces at this point, more freedom for this physical body from its bondage, as represented by the physical body. And, in that way, it could mean the preparation for its own death, because from Do to Do is the lufe span of the physical bidy. When it dies, Do here is reached . And the preparation for its own dearg means the loosening up of this bondage and the acquisition of more freedom. In that way, freedom means freedom from that what is now physical and also what is emotional, because the connecting line exists between the Ra of the emorional body and Sol of the physical body, Mi of the emorional body and La of the physical. These run parallel , and, in the development of a man, these are almost identical. I mean by that, that my emotio al body, whatever exists of it in me, us so completely linked up with the physical expression, that I hardly can distingusih any emotion from the effect on my physical body as expression. That is indicated in this diagram. You also see that intellectually there is no such connection between this and the physical body than only thru this line. And that line, in itself, does not exist unless these impression have been made conscious. So, there we are. The

possi ility of the development of man is now Do Re Mi of Intellectaul body. By means of crossing the Fa bridge, Sol La and Si helps Si Do but not reaching Do of the emotional body, about the lossening of the Si Do arrangement of the physical body.

Now the question: How does one actually allow this kind of process, of a free flowing form of energy, to go from right to left pr left to right? In the first place, when it is struck, this development represents in work, pbservation, participation and experimentation. Those are the three steps involved in work. Observation itself, that is, striki g the note Do and making impressi ons conscious, simply means tgat when I am awake and I receive an impressi on intellectually, and also regarding the rest of my body, because this can govern the rest of my body, whenever Im pressions I receiev either emotionally or pgysically by the facr of being aware, that is, by the fact of observing, by the fact of corresponding to tbe requirements of observation, which means again, the three fold requirement of seeing, of impartiality and simultanaity; when those requirements are fulfilled, I observe. That means when an impression is received here has become conscious for me when I am in taht state and receive impressions and the amount of energy that then is received by such impressions, does not go to my consciousness as I know it, or to my feeling as I know it but it moves freely along this line, and, somewhere in Si Do is my sub-conscious. It belongs there because it is the possibility of the development of physical body into its own freedom. So, in the first place, the energy will flow over in that direction. But since this is now a road which is being made and is available for transportation of energy along this road as long as they are in sonatct with the conscious area, the possibil ty exists further that any kind of energy

that is avaulable there, need not flow back and forth in its own, but has a cabnce to go this way or this way. This brings up the question of emotions. If I surpress negative emotions and I do not observe myself, they are here and stay here and create for me a certain form of prrssure whihc will represent ultimately a certain pysbhological sickness. I will try not yo express them and the energy has to fgo somewhere and it has no place to go. And, as a result of that, it will create that kind of a conditionx which is absurd for me because it is not a logical way of expressing it in the form of physical behavior. And kind of emotion that I have here now has to go into this area if I am not conscious. If, on the other hand, I am conscious, there is a free flow of this in any one direction towards the potentiality which now exists and could then releive the situation of my physical body and this part of my emotional body. There is another way. By meand of work, that is, making impressions conscious, certain effects are noticed on the physical body and in my emotions. In the first placey it gives a certain freedom of linkage between these, this here and this, simply because this relationshp is now lossening up. And there is thr possibility of much freer movement of the indivdyal impressions as receieed here and here. Therefore, they need not necessarily stay within this, but thet can flow in a different direction and releive this situation of tenseness. I mean by that, that if I try by waking up, try to see how I have certain emotions which do not necessarily have to be expressed in the form of phsyical behavior, but can travel in that direction, this then, is able to stay as it is, independant of thus. If I now observe myself and I will accept the condition inwhich this is, then the expressi of an emotion